DOCUMENT RESUME

ED 289 797 SO 018 719

AUTHOR O'Reilly, Kevin; Splaine, John.
TITLE Critical Viewing: Stimulant to Critical Thinking. Teacher's Guide.
PUB DATE 87
NOTE 34p.; For the student guide, see SO 018 718.
AVAILABLE FROM Critical Thinking Press, 775 Bay Road, South Hamilton, MA 01982.
PUB TYPE Guides - Classroom Use - Guides (For Teachers) (052)

EDRS PRICE MF01 Plus Postage. PC Not Available from EDRS.
DESCRIPTORS Cognitive Processes; *Critical Thinking; Instructional Effectiveness; Learning Activities; *Learning Strategies; Secondary Education; *Social Studies; Teaching Methods; *Television Viewing

ABSTRACT

The purpose of this guide is to implement the teaching of "Critical Viewing: Stimulant to Critical Thinking," a guide for students. Part one of the guide is an overview of the organization, methodologies, and evaluation procedures used in "Critical Viewing." Suggestions and activities for teaching the six chapters in "Critical Viewing" are given in part two. These include: (1) methods for introducing students to the parts of an argument and identifying and evaluating evidence; (2) teaching suggestions for critical television viewing by students; (3) teaching strategies for student analysis of political speeches and debates; and (4) teaching methods for student evaluation of documentaries, advertising, and entertainment programs. The activities in part three may be appropriate for projects or research papers. They are designed for watching broadcast television, cable television, and programs on video cassette recorders and for watching films in movie theatres. The questions on cable television are designed to highlight the possible differences between broadcast and cable television. Part four is a guide to video resources. (SM)

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CRITICAL VIEWING

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STIMULANT TO CRITICAL THINKING

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TEACHER'S GUIDE

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SO018719

Teacher's Guide

to

CRITICAL VIEWING

STIMULANT TO CRITICAL THINKING

by

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Critical Thinking Press
775 Bay Road
South Hamilton, Massachusetts 01982

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PART I

BOOK ORGANIZATION

Rationale, Goals, and Objectives

Critical Viewing: Stimulant to Critical Thinking was written on the premise that most students do not think deeply about what they see on television or in movie theatres. They may enjoy what they see, but they do not question it. We want students to adopt the critical thinking attitude of being skeptical as they watch television.

It is not that what is on television is necessarily bad. Rather, television should be understood and questioned. This is the broad goal of this book. The book has other general goals as well. As a result of regular instruction using *Critical Viewing: Stimulant to Critical Thinking,* students will:

- Recognize how the medium shapes the message.
- Identify various audio and visual elements used in television and movies.
- Gain a deeper understanding of how and why programming is done.
- Demonstrate a more skeptical attitude of what they see on television.
- Explain how television affects and is affected by our culture.

These are important goals, since the electronic media are so pervasive in our society. Indeed the main, if not exclusive, source of information for many people is television. A fundamental critical thinking objective is to question sources. Thus, it follows that television should be questioned as a source of information. Specifically, after students have studied the concepts and practiced the skills in *Critical Viewing: Stimulant to Critical Thinking*, they will be able to:

- Identify the parts of an argument
- Ascertain the sources of evidence
- Evaluate evidence
- Specify the different ways of reasoning and the effective use(s) of each
- Detect assumptions when they are taken for granted in arguments
- Infer underlying values
- Identify the concepts necessary for critical viewing
- Use the models for critical thinking and critical viewing

- Appraise televised news
- Analyze political speeches
- Explain the differences between speeches given in person, on radio, and on television
- Assess televised interviews
- Judge arguments in televised political debates
- Differentiate between documentaries, docudramas, and films and their respective use of evidence
- Detect advertizing appeals
- Recognize the values contained in entertainment shows
- Realize the effects of televised sports on viewers.

Of course, teachers and curriculum specialists can identify even more specific objectives in order to develop particular concepts and skills.

Electronic media are also becoming more prevalent in education as a means of instruction, especially since the advent of the video cassette recorder (VCR). But how often are students instructed to question the explanations they see in media presentations in the classroom? We agree with Neil Postman that no student should be shown any type of audio visual media without first being instructed about the medium's power to persuade.

The theme guiding *Critical Viewing: Stimulant to Critical Thinking* is that the critical viewing of television and film is essential in this ever increasing electronic "information age." We believe that students can learn the concepts, skills, and processes necessary to become critical viewers.

Format

Critical Viewing: Stimulant to Critical Thinking begins in the introduction with an example of different means of communication so students can see the ways that the medium shapes the message. Chapter 1 then explains what critical thinking is and analyzes the elements of written arguments. Chapter 2 gives an overview of the elements of critical viewing, comparing and contrasting it with critical thinking. Chapters 3 through 6 go into more depth in each area of the visual media. The summary, bibliography and glossary are meant to be helpful aids for students and teachers as they use the book or as they do further research.

Each chapter has several regular features. They include:

- quotes at the beginning of the chapter
- exercises that are set in larger type, set off by bars, and designed for student response (longer responses will need more than the five lines provided for consistency in the book)
- questions that are also set in larger type and set off by bars that can be used as outside assignments or as classroom activities

- examples that are set in italics to provide illustrations and material for further assignments
- explanations that make up the regular text in regular type
- a summary of the major points covered in each chapter.

Methodologies

This book can be used in many different ways. Some teachers will use only some chapters, while others will use only parts of each chapter and some will use the entire book. This "teacher's guide" contains specific suggested strategies for each chapter. However, we also want to suggest some general strategies when you use this book or teach critical viewing skills:

- Use a **problem format**. Present students with problems they need to solve.
- Have students work in **small groups** before discussing answers or problems as a class. All students have ideas about television. Small group work gives them a good opportunity to express their opinions.
- Use **short videotape clips** as examples of the topics discussed in the book. For example, when teaching from Chapter 4, show a videotaped political commercial and ask the students to identify the techniques used. An even better method is to have students bring in video clips and explain the techniques used.
- Wherever possible, introduce new critical viewing skills or concepts with **familiar examples** from the students' everyday experiences. The skills you will be teaching involve formal thinking but many of your students will be concrete thinkers. They will need a familiar example at first to understand the skill before moving to more difficult examples.
- Use more **extended video clips.** However, it is frequently best to stop for discussion during a long example. On the other hand, if a longer piece is compelling and instructive enough then showing the entire segment and replaying it for close scrutiny can be an effective strategy.

Whenever using copyrighted video tape, be aware of the "fair-use" guidelines. It can be instructive to discuss copyright restrictions with students.

Examples for follow-up activities and projects are contained in this "teacher's guide" in Part III: "Recommendations for Other Questions and Activities."

Student Evaluation

Students can be evaluated in a variety of ways. They can be assigned to create a program (newscast, political ad, docudrama, or commercial) illustrating some of the techniques discussed in class. They can act these out live or use a video recorder. A second option is to have them write an essay on some topic discussed in class, such as the effects of television viewing on children. (There are many topics and questions in the book that could be used for such an assignment.) These essay assignments could also include research requirements. The annotated bibliography should be helpful in doing the research. Still another option is to have students debate issues raised in class from the book.

Even regular paper and pencil tests could include some questions about critical viewing. Teachers could give the student an excerpt from a program (or newscast, etc.) and ask the student to explain the technique or concept involved. One of the authors showed, as part of the final exam in a U.S. History course, a videotaped political commercial and asked students to identify and explain three media techniques used in the commercial.

Your critical viewing curriculum can also be evaluated by conducting relatively simple experiments, either as posttests or as pretests and posttests with control and experimental groups. Once the goals and objectives have been identified, problems and questions can be set up to provide information on the extent to which students have achieved those objectives. For example, Goal 4, outlined on page 1 of this teacher's guide, is that students will "Demonstrate a more skeptical attitude of what they see on television." One of the authors conducted an experiment to evaluate student attainment of this objective (for a filmstrip rather than TV). Students in both the control and experimental groups watched a filmstrip on the nuclear arms race and were given eleven minutes to write their reaction to it. We then mixed the papers from the two groups and gave them to a student (who knew nothing of the experiment) with instructions to score one point each time she saw one of four types of comments (which we had determined constituted skeptical comments). According to the study, the students in the experimental group (the critical viewers) made almost three times as many skeptical comments.

PART II

CHAPTER BY CHAPTER TEACHING SUGGESTIONS

CRITICAL VIEWING: STIMULANT TO CRITICAL THINKING

INTRODUCTION

Purpose

The purpose of the introduction is to show students how the medium shapes the message.

Suggestions

- Discuss with students the differences among the various ways of wishing someone a happy birthday. If students don't recognize any differences ask: Are there things you could say or do in person that you would not put in a card? Does one way seem more personal than another?

- Ask students what some of the differences are between reading and watching television.* Some possible differences are: reading is a skill, it is active, you choose what to read, and you set the pace; television is not a skill, it is passive, you often do not choose what you will see, and you do not set the pace. For example on the news (see Chapter 3 for a longer explanation of this point), the program sets the pace; that is, if you stop to think about a part of the program you miss the next part.

*This activity, along with some of the other general activities suggested in Chapter 3 and Chapter 6, was suggested by teachers in a seminar on critical viewing at the University of Massachusetts at Boston, July 15, 1987. The following teachers made the suggestions: Joan Allenchy, Marcia Baynes, Mary Jean Fawcett, Kathleen Gibson, Patricia Kassilke, Judith Kelley, and Stephanie Spina.

CHAPTER 1

CRITICAL THINKING: THE PARTS OF AN ARGUMENT

Purpose

The definition of critical thinking used in this chapter is a widely accepted one although there is some disagreement among researchers as to what constitutes critical thinking and what skills are involved. Still, Robert Ennis' definition of critical thinking as "having good reasons for what you believe" fits our goals in the book. We want students to learn how to judge or evaluate written arguments and then apply those skills, along with other skills, to judge or evaluate what they view on television. We want students to use those skills to form reasoned judgments about the world.

Suggestions

- We suggest that you not spend much time teaching from this chapter directly. Rather, after a short lesson on the parts of an argument, these skills can be learned and reinforced as the students work through the remaining chapters of the book.

- Nevertheless, you will need to introduce students to the parts of an argument. First you might want to highlight the meaning of the word argument as given in the second paragraph. To some students an argument is when two people scream at each other. You should emphasize the concept that an argument is a conclusion supported by reasons. Of course, some arguments are better than others.

- The metaphor on page 1 will help some students remember the parts of an argument. Emphasize that these elements of arguments are present in media presentations also. They just take a different form and they are supplemented by video and audio elements.

- **Evidence**: You can introduce the skills of identifying and evaluating evidence by having four or five students role play a theft in the hallway. One student steals something from another student while two or three students watch. Bring the five students back into the classroom and have the class ask questions to determine who the thief was (only the thief can lie). After they have asked questions of the five students tell the class that they have just dealt with evidence. Ask: What is evidence? (Statements made by the five students in response to their questions) Was all the evidence equally good? How can evidence be evaluated? For example, why didn't the class believe Rita when she said she didn't steal the wallet? (She had a reason to lie.) Why were they more likely to believe Rita stole the wallet when John, Alice, and Hank all said she stole it? (Corroboration strengthens a piece of evidence.) Why was Jim's evidence weak? (He was around the corner so he didn't see the theft directly - he was a secondary source.) These criteria for evaluating evidence can then be made into a poster and put in your classroom for future reference.

- **Words:** Words are very important to the evaluation of arguments. Emphasize that students need to understand the meaning of key works in an argument. This is especially important for words that could have several meanings or that are difficult to pin down (for example, how poor is poor?).

- **Comparison or Analogy**: Tell the students the following: "Suppose you drove your 1981 Plymouth Reliant in an autocross race at the local shopping center

parking lot last month. Your best time was 31.6 seconds while George's best time in a race this month was 28.2 seconds. George tells you that since his time was faster he is a better driver than you. What questions would you ask George?" Students should be able to ask two of the following questions: (1) What kind of car was George driving? (2) Was the course the same for George's race as for your race? (3) What were the weather conditions for each race?

- Tell the students that these questions get at the essential point of judging comparisons: To what extent are the two cases different? The example in the text (p. 3) will reinforce the evaluation of comparisons.

- **Sample:** You can introduce the evaluation of samples by using the example in the text on cold pizza (p. 4). Ask: suppose you bit into a pizza and the bite was cold - what might you conclude? (The whole pizza is cold.) Tell the class that this is a sample argument. It is only valid when the part sampled (the bite) is representative of the whole group (the pizza).

- You can also introduce samples by asking how many people are surveyed to determine the Nielson ratings (1,200) or presidential election prediction polls (1,200). How can such small samples be reliable? (They are theoretically representative of the whole group.)

- **Cause and Effect:** This skill can be introduced by telling the students that they are doctors working in an emergency room and Craig is brought in doubled over in pain. What would they ask? (What were you doing at the time the pain started? Where does it hurt? What have you eaten? etc.) What are they trying to find out? Highlight the two questions outlined in the text (p. 4) for evaluating cause and effect arguments: Is there a reasonable connection between the cause and the effect? Are there other possible causes for this effect?

- **Assumptions:** Emphasize that it is unstated assumptions that we must learn to identify - stated assumptions are obvious. Introduce the skill by asking the students what the unstated assumption is in the statement, "I knew Pete was not a football player because he weighed only 130 pounds." (All football players weigh more than 130 pounds).

- Assumptions are dealt with in more detail in the speech by President Carter in Chapter 4 (p. 29).

- **Values:** Introduce this section by telling the class something that is unfair. For example, tell them that two students who didn't do their homework can still pass it in, while two others who did not do it cannot pass it in. Students will say "that's unfair." Write "fairness" on the chalkboard and tell the students that they apparently have some values and ethical standards. What are they?

CHAPTER 2

CRITICAL VIEWING: CONCEPTS, SKILLS, AND MODELS

Purpose

This chapter focuses, in a general way, on how the necessities of television and other visual media make it different from written interpretations, as analyzed in Chapter 1. In short, it shows how the medium shapes the message, as was mentioned in the Introduction.

The second part of the chapter provides some models for students to use in analyzing visual media.

Suggestions

- Ask: How is television or a movie different from written stories, interpretations, or news? Have students compile lists, first individually, then in groups of three. After a few minutes, write these terms on the chalkboard and tell the groups to consider: camera, editing, individual pictures, program content, movement and action, ratings, story lines, the act of watching television, and the audience.

- After a few more minutes, discuss the differences between television and written stories, listing them on the board. Then have students read pp. 7-10 and discuss the differences highlighted.

- You could go over the models, especially MARKER and PIPE, since they are general models. We believe you should not spend much time going over the models at this point. The models will be useful when the students are involved in the other chapters, so have them return to Chapter 2 when they are studying the relevant subject.

CHAPTER 3

TELEVISION NEWS

Purpose

This chapter explores such aspects of the news as: what stories are selected as news, who the news anchors are, how local news compares to network news, how television news compares to written narratives, the use of experts for interviews, what is selected from an event to report, images in the news, and news sources.

Suggestions

- Have the students individually fill in the exercise: "What Would You Report in the News?" and then in groups of three come to agreement on their answers. One purpose of the exercise is to make students aware of the criteria used to select news stories. In addition to the questions on p. 19 you could ask: Were there certain items that all or most of the groups chose? What made these items so popular? What items were not chosen as frequently? Why were they not so popular? How much time was devoted to each news item reported? Is that enough time to adequately explain each topic? Why are news reports short?

- A second purpose of the exercise is to compare the student news programs to an actual news program, as asked in question 1 on p. 19. Point out that the total number of minutes devoted to weather and sports exceeds the number of minutes devoted to news. Does this surprise the class? Does the number of commercials surprise the students?

- The selection on the network news prods students to compare local and national news. The questions on p. 21 will help students to analyze the criteria for the selection of stories and will help them identify the categories of those stories.

- The section "Now This" sensitizes students to the fragmentation of news programs. Have the students read the "Now This" article on p. 21 and write their reaction to it. Discuss their reactions and then have them read the explanation on p. 22.

- The purposes of the exercise on "How Would You Report the News?" are: (A) to make students aware that the experts they see on the news are not necessarily the top experts on that subject, but rather the best to visually interview on television; and (B) how an event is reported influences how we perceive that event.

- You can make students aware of the effect of television on the selection of experts by asking students who the two top experts are on acid rain and how many students selected those two experts. After the students fill in part B ask: How many of you focused on the rock throwing? Why? If that is what is focused on in the news report does that affect our view of the vigil? If you were a leader of a protest group what might you do during a demonstration to increase your chances of being covered on the news?

- You can deal with images in the news by assigning students to watch the news (as suggested on p. 23) and come into class and describe one visual they saw and list the emotions they feel go with it. A second method is to have students bring in pictures from news magazines and list emotions which go with them. A third method is for you to make photocopies of one or two pictures so the whole class is dealing with the same picture at the same time. This has the advantage of showing the range of emotion that can be elicited from a single visual.

- The explanation of sources (pp. 23-25) emphasizes the importance of primary sources and connects well with the section on evidence in Chapter 1. It also shows the effects of televising events on the sources and how they are perceived.

- The exercise "How Specific Are the Sources?" (p. 26) is designed to make students demand specific sources for the information given in news stories (as well as any argument or interpretation). Students will disagree in their answers as to which phrases are more or less reliable. Nevertheless, you can make certain points, among which are:

  - Naming a specific person is more reliable than a group. Thus, #2, 5 and 11 are more reliable than # 1 and 8. Without a specific person named, no one has to take responsibility for false or misleading information.

  - Even a group is more reliable than no source at all. No source is given for #3, 4, 7, 9, or 10. The worst of these is #3. Here the amorphous passive voice is used - "It is believed...." Who believes? There is no way to check this statement. This technique has been called "Ghosting."* Often when the passive voice ("it is understood...") is used it is a cover for the beliefs of the reporter. In #3 it is likely that it is the reporter who believes the Hondurans will....

  - Watch for ill-defined words, such as "most" (#4) and "few" (#7). How many is most? A majority? 80%? And how few is "few"? These words also indicate a sample (or generalization). As outlined in Chapter 1 (p. 4), how representative is the sample? Was a sample even taken or was it simply an estimate?

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* This term was used by Professor John D. May in an article "Journalistic Sophistry" in CT News, Vol. 4, March-April, 1986.

- The technique of personation* is used in #9 and 10. Human characteristics are attributed to non-human entities, in this case a country and an organization. England and the United Nations are not a single person but a collection. In reality, England cannot switch a position, only its leaders or people can. In this way, reporters can sometimes overgeneralize without making it obvious. Just because Prime Minister Margaret Thatcher switched her position does not mean that Parliament or the citizenry of England switched to the same position. Saying "England switched..." masks the ownership of the statement. Furthermore, is the reporter being accurate by using the term England rather than Great Britain?

- The use of "reliable sources" strengthens the source of information to some unknown extent. Among journalists, the use of the term "reliable sources" means that the source has been used in the past and found to be truthful. However, the reporter for this story (#6) may be relying on another reporter's word that the source is reliable, so we still have to be skeptical.

- You could follow up the discussion of these eleven phrases on sources by having students watch the news for examples of source phrases and discussing those in the next class. Remind students of the BASE model in Chapter 2 (p. 12) for analyzing news reports.

- Some general activities your class could do on televised news are:

  - Write and act out a news program, perhaps on your school.

  - Compare news coverage of the same topic, or compare news programs themselves. For example, compare network news with the "MacNeil-Lehrer Newshour" on the Public Broadcasting System (PBS).

  - Discuss the news: What else would you want to know about this story? Is there any good news? How much time is devoted to bad versus good news? Why?

  - Turn the news into a geography lesson: Where is this place located? What are the geographic characteristics of this area (soil, weather, climate, resources, etc.)?

  - Have students record an hour of any school event. Then have them edit the hour into a 15 or 30 second news report so they can see how editing affects the reporting of an event.

  - Have several groups of students record the same event, edit it, and then show the versions to the class. Comparing the versions should be instructive.

  - Have students watch an entire speech on the Cable Satellite Public Affairs Network (C-SPAN) and then have them compare what was reported on the nightly news or in the newspapers. How accurately, in tone and in substance, was the speech reported on television and in the newspapers?

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* This term was used by Professor John D. May in an article "Journalistic Sophistry" in CT News, Vol. 4, March-April, 1986.

CHAPTER 4

POLITICS AND THE MEDIA

Purpose

Four areas of politics and the media are covered in this chapter: speeches, interviews, campaign ads, and debates. The section on speeches compares and contrasts written, radio and television speeches. The speeches by Presidents Carter and Johnson are provided to show how a speech can be analyzed according to the critical thinking model, MARKER.The section on interviews examines the characteristics politicians need in a media interview to look good to the viewers. The section on political advertisements has students make up a political ad and discuss the characteristics of an effective ad. Then summaries of nine political ads are provided for students to analyze. The section on televised debates assesses the effect of television on political debates.

Suggestions

- Students may be surprised at how weak the Carter speech appears after an analysis. They may be surprised by the number of questions that can be asked about such a short excerpt. We recognize that students without a basic understanding of economics will have difficulty understanding the analysis of the speech. If most of the students in your class do not understand basic economic concepts then you may want to skip the speech and analysis. This points up a problem with televised speeches and politics in general. If most citizens do not understand the complexity of issues, then it is natural for politicians to appeal to emotion and simple solutions -- that is all some citizens can understand. This explanation, alone, should teach students something.

- The speech by Johnson can be analyzed in the same way by using the MARKER model. Several questionable parts of the speech are:

  - The assumption that the Communist threat in Vietnam was a threat to the whole region, threatening a World War.

  - The assumption that a line must be drawn somewhere, that if Communists were not stopped in Vietnam they would be emboldened to strike elsewhere. This is based on the underlying assumption that Communist states work together to expand.

  - The comparison of those who oppose involvement in Vietnam with the isolationists of the 1930s. Were the two situations basically similar or different? Were the reasons for opposition to involvement different? Were the people opposed to involvement in Vietnam really isolationists (opposed to most foreign involvement)?

  - The assumption that the use of air power will work to bring about an honorable peace.

  - No evidence is given to support the President's claims.

- All of these points could be debated, of course. One could argue that there was Communist aggression taking place in the 1960s which threatened the region and

demanded American intervention, that air power really was the best alternative and so forth. The important point is that the arguments made in the speech should be questioned.

- The exercise "Memorable Phrases" (p. 32) is meant to help students think about why leaders use the phrases they do and why we remember some parts and not others. Most students will probably recognize #2, 6, 7, and 8. Interestingly enough, statement #1 and #7 came from the same speech (Franklin D. Roosevelt's first Inaugural Address, March 4, 1933) and #4 and #2 come from the same speech (John F. Kennedy's Inaugural Address, January 20, 1961). Why are #7 and #2 remembered better? Part of it has to do with phrasing. Also, once those phrases started getting repeated they continued being repeated into the history books. Number 3 is a very important statement, possibly setting the course in foreign policy for nearly 100 years. But it is a little too long to be remembered. Shortness is probably why #8 (by Walter Mondale and a television commercial, which may show the importance of television to memorable lines) and #10, 11, and 12 (by President Reagan) may be remembered. Number 9 (by Barry Goldwater in 1964) is phrased in a clever way, in somewhat the same fashion as #2, but few people remember it. Maybe this is because Goldwater was defeated in the election. Maybe, also, it takes clever phrasing and the media to report it to make it memorable. Another point you should highlight is the brevity of the more recent phrases.

- The section on television speeches is meant to show the similarities and differences between television and non-television speeches. Speeches made for television still rely on clever phrasing but they tend to use shorter sentences (media bites). The questions (p. 35) on President Reagan's speech probe these and other differences.

- The "TV and Radio Effects" section illustrates the effects of radio on speeches (the items that should be checked are #2 and 5), and students are encouraged to make hypotheses about the effects of TV on speeches. Students should propose a number of effects, among which are:

  - An important factor in being elected is a good appearance.
  - Hand movements may become more important again, but must be controlled.
  - Entertainment must be considered.
  - Speeches will be shorter.
  - Symbols, like the American flag, will be used in speeches.
  - Speakers must **look** relaxed.
  - Speakers must **appear** to be conversing with the viewers. Of course, to actually do so is an impossibility.

- The section on interviews compares two interviews to show the characteristics of an effective (though not necessarily honest) interview.

- The section on campaign advertising begins by having students design a campaign ad (p. 41), which will help them analyze how ads are created. Then the students, in the next exercise, analyze "sample" ads. Students can individually analyze the ads, then in groups of three compare their analyses. Points they could raise on each ad are:

  - Ad 1: This ad was meant to convey the message that Kennedy was too young to be president.

- Ad 2: Johnson is associating Goldwater with the irresponsible use of nuclear weapons. The ad was considered even by Democrats to be too vicious and was withdrawn after being shown only once.

- Ad 3: Nixon is associating Humphrey with the Vietnam War and the riots.

- These three ads all use association without specifically stating the association. Thus, no one could accuse Nixon of saying that Kennedy is too young to be president, or Johnson of saying that Goldwater is a nuclear warmonger. But the ideas are in the ads nevertheless. The third ad pushes the association to a causal argument without any statement of causation. The inference in the third ad is that Humphrey caused the Vietnam War and the riots and that he liked them (he's smiling). If we don't recognize the causal argument we may never realize we made the link and will never question it. Ask students if they have ever had a vague bad feeling about a candidate but did not know why. It might have come from unconsciously associating the candidate with something bad, as suggested in a campaign ad by an opponent. Of course, one of the best ways to teach the above is to show the ads if you can obtain them. See the "Guide to Video Resources" for sources of political ads.

  - Ad 4: Here Carter uses the man-on-the-street format to suggest Reagan's risky nature. This format also suggests that the average people don't like Reagan, playing on the perception of Reagan as being a rich man's candidate. Although Carter did not directly attack Reagan, the ads were seen by some people as mean.

  - Ad 5: Stevenson is trying to stress the weaknesses of Eisenhower by showing his inconsistency on corruption. "The party for you -- not just the few" attacks Eisenhower (and Republicans in general) as being for the rich as opposed to being for "the people."

  - Ad 6: The first ad stresses the theme of Kennedy's strength. More specifically it avoids his perceived weakness -- foreign policy. Kennedy was seen as inexperienced in foreign policy compared to Nixon, who was Eisenhower's Vice President. So Kennedy avoided foreign policy in his ads. The second ad's technique stressed the weakness of his opponent by using a critical remark by a member of Nixon's own party.

  - Ad 7: These ads were very effective, since they presented a positive program (tax cuts) which Reagan believed a majority of voters agreed with. In addition, they attacked a weak area of the opponent, since the economy was in bad shape. The smaller government theme was perceived as Reagan's consistent position. The dark suit made Reagan look presidential and the lack of make-up showed him as natural and kept him consistent with what people saw on the news.

  - Ad 8: As in Ad 6, Johnson used criticism by a member of Goldwater's own party to attack him. The remark was made by Rockefeller during the convention battle and used against Goldwater in the runoff. This technique is used frequently in runoffs, especially when the primary fights have been vigorous.

  - Ad 9: Again, as with Ad #7, this ad was effective. The theme was positive, simple, and consistent with Reagan's long-time positions on issues (people were improving America, not the government). The ad strongly suggested that with Reagan the nation was "reborn."

- You can introduce the section on television debates by asking: What can we learn about candidates from debates? Are debates a more reliable way of evaluating candidates than speeches, interviews, or campaign ads? Based on what you have learned about the effects of television on these other three forms of political communication, how do you think TV has affected debates? Why would someone

turn off the picture and only listen to a TV debate? Is that a better method of "viewing" a debate? The section explains some of the effects of TV on debates.

CHAPTER 5

DOCUMENTARIES, DOCUDRAMAS, AND FILMS

Purpose

Chapter 5 focuses on the question: What can we learn about reality from documentaries, docudramas, and films? The exercise on Dingleberry High School is the vehicle through which students can compare and contrast written articles, documentaries, docudramas, and films. This will allow the students to make judgments about their accuracy.

Suggestions

- Begin by asking students to define the words documentary, docudrama and film. How are those three forms of entertainment different? The words are defined on p. 49. What can we learn about real life from them? That is, how accurate is each type?

- Have the students individually complete the exercise on Dingleberry High School and then share their answers in small groups. Students should notice that many of their choices are different. This should lead to a discussion of the role of selectivity in writing a description or interpretation, as shown in the diagram on p. 51. You could further illustrate the point about selectivity and frame of reference by asking: How would the choice of items by a teacher, custodian, or principal compare to yours? How would writing for different audiences (students, teachers or the general public) affect the items chosen?

- Follow this discussion by having a student make a poster entitled "Selection of Information" with the diagram from p. 51 on it. This can then be posted in your classroom.

- The section on documentaries again asks students to choose items about Dingleberry High School but this time for a 30-minute documentary instead of for an article. The students should notice that they will choose items partly based on the visuals that are available. Discuss the question (p. 52) about the number of items. Did they choose fewer items for the documentary? Why or why not?

- Narration and music are factors in documentaries in addition to visuals. If students do not mention narration and music, have them answer the questions on pp. 52-53 about them. Have someone add these factors as a smaller circle to your poster on selection of information (suggested above).

- The docudramas section also uses the Dingleberry High School exercise for comparison to the other forms of interpretation. Students should notice that they picked fewer items for the docudrama than for the article or documentary. The text and exercise on p. 54-55 explain why.

- The exercise on people (p. 56) questions the effects of docudramas on our perception of people, while the exercise on p. 57-58 illustrates how docudramas fill in story lines where no evidence exists.

- Introduce the section on films by asking students what their favorite films are and listing them on the chalkboard. Ask if any of the film's plots depend on a historical setting or are based on an historical event. Have a student explain one of those films. Can we draw any conclusions about the historical event from the film? Can we ever draw conclusions about real life from a film?

CHAPTER 6

ADVERTISING, ENTERTAINMENT PROGRAMS, AND SPORTS

Purpose

The focus of each section in this chapter is different from the others. The focus in the section on advertising is on the techniques used; the section on entertainment examines the content analyses of entertainment programs and how they shape our culture; and the section on sports analyzes the effects of televised sports and accompanying commercials on our society.

Suggestions

- Begin the chapter by asking the class how much advertisers pay for commercial time. (Some figures are mentioned on p. 62.) How can advertisers pay these huge amounts? What techniques do they use to make their ads effective? (There is some disagreement as to how effective television advertising is. This issue would be a good topic for a research report.)

- Have the students answer in writing the question about Windex, etc. on the bottom of p. 62. Discuss the concept of name recognition and the use of jingles.

- The exercise on evidence and language goes back to Chapter 1 on the criteria for evaluating evidence. Each of the examples is based on an ill-defined word which allows the advertiser to make the claim. What makes something "more effective" (#1), "more comfortable" (#3), "finer engine protection" (#4), or "a very strong supporter" (#6)? No one could prove the claim wrong. If you said, "I think Fruit of the Loom is more comfortable" the advertiser would reply that that is only your opinion. Numbers 4 and 5 use the "nobody does it better" technique. How could someone prove they fight rust "like" or even "better" than Rust-O-Leum? What constitutes "better?" Number 2 uses a very interesting technique. Suppose that 10 tests were done, and in five tests 2/3 of the people preferred Coke and in the other five 2/3 preferred Pepsi. It would be accurate to say that "in test after test" people preferred Coke 2-1, but it is misleading. Guess what the Pepsi commercials would say! You could introduce this technique by writing the Coke and Pepsi ad claims on the chalkboard and asking how this could be.

- The next exercise focuses on a variety of other ad techniques. Suggested answers for the examples on p. 65 are: 1 - Bandwagon appeal; 2 - appeal to vanity; 3 - appeal to pity; 4 - jargon; 5 - appeal to subconscious psychological motivation. It's the Garden of Eden scene, a symbolic movement from goodness and purity toward evil. Take the picture now while your child is still innocent; 6 - appeal to popular prejudice; 7 - appeal to tradition (the Pilgrims used the dunking stool also!) 8 - appeal to vanity.

- In the ads in italics on p. 65 the students are asked to analyze the visual associations. Suggested answers are:
  - If you buy the car, you'll get a girl (and maybe in a nightgown?).
  - Rugged, free spirited men smoke cigarettes. The horse is a symbol of freedom.
  - The girl is about to enter the world of evil, as pointed out in #5 above.
  - Isn't this nice! It's a straight emotional appeal, conjuring up friendship and help for those less fortunate. The connection to the product is explained on p. 66.
  - Wine is an important part of romance.
  - The visual effect is greater than 2 to 1, as explained on p. 66.
- You can have students do a number of other activities on advertising, such as:
  - Create a print ad using at least one technique mentioned above or a technique of your own. Consider lettering, color and packaging among other aspects of the ad.
  - Make up an ad to sell yourself.
  - Make up a 30 second ad, using a video camera.
  - Match the slogan, character or symbol with the product.
  - Conduct an experiment to test the claims in an advertisement.
- Introduce the section on entertainment shows by asking: From what sources do you get your values? (Values are explained in Chapter 1.) Have students write their responses, then compile a class list on the chalkboard. Among the responses, along with family, friends, etc. should be television. Ask: Is television an important source of people's values? What kinds of values does television promote? How does it do this?
- The first exercise (p. 66) gives examples from programs and asks students to identify the values promoted. Some possible values emphasized are.:
  - Heroes (or tough men) do not live in families or have a long-term commitment to one female. Career is important;
  - Male macho values are emphasized, such as strength, loyalty to males, and settling conflicts by violence;
  - Career women have no conflict with family obligations;
  - Family is important (in fact these two parents are almost never at work) and families should discuss important issues;
  - Material possessions are important;
  - Sexual conquests are important and exciting and love is fleeting, not long term;
  - Lying is acceptable;

- It is acceptable, or even good for good people to use violence to settle disputes. (Has a nation ever considered itself the "bad guys" in war?);
- Adults should nurture children, and conflicts should be resolved by compromise and discussion.

- The exercise on dramas (p. 68) introduces students to the way dramas deal with complexity. Ask: Is the real world complex or simple? Are problems generally resolved by simple solutions? Then what effects do the simplifications in dramas have on viewers? The text explains some of these effects.
- The section on children's television compares network and public TV. The exercise on p. 71 brings out many of the differences, which are then explained in the following pages.
- Introduce the section on sports by asking: What effects has televised sports had on our society? The log of the basketball game (pp. 74-77) may surprise some students, especially in the number of commercials. The questions on p. 78 will help students analyze the effects of television and especially commercials on sports.

SUMMARY

Purpose

The purpose of the Summary is to continue the thought process rather than to conclude it. The quotations at the end of the book's summary are especially important to this end. Indeed, all of the quotations in the book are designed for stimulating thought as well as for introducing the respective chapters.

Suggestions

- Ask students what the quotations at the end of the "Summary" mean. Should what Sauter, Brokaw, and Moyers advocate be done? If so, how should it be brought about?
- Have students speculate on future developments in communications and how our cultural, economic, educational, political and social institutions will be affected. Certainly, new technologies will continue to influence how we communicate. The concepts and skills students have gained in this book will help them understand innovations in communications and critically think about their impact on our institutions.

In addition, students should be encouraged to use the "Annotated Bibliography" in their research and homework assignments. The "Glossary" should help them to understand the concepts in this book.

PART III

RECOMMENDATIONS FOR OTHER QUESTIONS AND ACTIVITIES

In any course or unit, it is impossible to study a subject in enough depth for complete understanding. The critical viewing and critical thinking process is a life long activity.

The recommendations in the first part of this section relate to viewing broadcast television. Broadcast television is the most commonly watched television, so an understanding of how it works and how it can be critically viewed is essential.

Following the questions and activities for broadcast television are questions and activities for watching cable television programs, watching programs on video cassette recorders, and for watching films in movie theatres.

Some of the activities in this section will take more time than the activities in the chapters and may be more appropriate for projects or research papers. Many of the activities, however, can be completed as assignments and can be done in a relatively brief time.

A number of the questions and activities on broadcast television in the first section can also be applied to cable television. Those are not repeated. The questions on cable television and the video cassette recorder (VCR) are designed to bring out the possible differences between broadcast and cable television as well as the differences brought about with the advent of the relatively new phenomenon of viewing programs on a VCR. This recommendation section concludes with a section on the critical viewing of films in movie theatres.

Critically Viewing News Programs

- Watch a local or national news show over a period of time.
  - Record the reported topics.
  - How much time was allowed to discuss the topic?
  - Was the time allowed adequate to discuss the topic?
  - Was there a consistent pattern in the kinds of topics discussed?
  - What were the commercials? Did they affect the mood created by the preceding news stories or the reports that came after?
  - What music was used to introduce the news?
  - Select 2 or 3 reports. What narration accompanied the reports? What pictures were used?

- What was the tone of the narration?
- Did the tone of the narration conflict with the pictures?
- Did the words conflict with the pictures? If they did, what was the effect?

- Write a script for a 30-minute news show based on the point of view of those less fortunate in your community.
- Write a news show based on what you believe are the important issues in your community. What commercials would you want to come between your news reports? Why?
- How much time is allowed for the weather and sports in the average local news report? How much for news? What kind of news? Is a certain kind of news over-emphasized in your area?
- How does the national news differ from local news?
  - What are the topics? How much time is allotted for each topic?
  - Is enough time allowed for in-depth treatment?
  - What are the commercials? Do they affect the tone of the news reports?
  - Do national news programs have a political bias? How do you know? Are there differences among the various networks? If so, what are they? Does the local news have a bias?
  - How can viewers determine whether what they are seeing and hearing is factual?
  - What is the vocabulary level of the narration? Is it different for local and national news programs?
- Do people listen to the narration on a news report or do they mainly just watch the pictures?
- Do some research to see what scholars say about whether the images or the words that are said on a news report are the most remembered.
- Several scholars have found that after a televised news report, viewers do not remember what was said; but they do remember seeing the images. If this is so, then what implications does this have for television news producers? What implications does it have for those of us who view the news?
  - Do an experiment yourself. Darken the picture on a newscast. Do you still get the message? What message? What pictures do you believe were being shown?
  - If you were able to record the newscast, what pictures were used? Did you get a different message from the pictures? Which was the most powerful: the words, the tone of the words, the natural audio, or the pictures?
- Follow a major news event that is big enough to warrant television, newspaper, and major news magazine coverage.

- How many minutes of coverage were allotted for televised news coverage on ABC, CBS, NBC on the first night the story broke? How many minutes of coverage throughout the course of the story?

- How many words were said on the televised coverage (either for one or more networks)? What images were used? Which had the greatest impact, the words or the images? How did you arrive at your conclusion?

- For how many nights did the televised coverage continue?

- Why did the coverage stop?

- In the newspaper coverage, how many columns were used to cover the story when it first broke? How many words were used? Over the course of the story, how many columns and words were used?

- How prominent was the newspaper reporter or reporters who were assigned to cover the story? How do you know? How can you find out? Does it matter who the reporter is? Why?

- Where was the story positioned in the newspaper? What impact does positioning have on readers?

- What were the headlines to the newspaper articles? Did the headline accurately represent the information that was in the story? Was the headline consistent with the tone of the story? Where does the headline lead the reader?

- When did the newspaper stop covering the story? Why?

- How did the major news magazines (For example, *Time, Newsweek, U.S. News & World Report)* handle the story?

- How many magazine columns and words were used to tell the story? Where was the story positioned? What was the headline? Was the headline accurate? Did the headline accurately lead the reader?

- Compare the various media you have been studying. Which medium provided you with the most accurate coverage: television, newspaper, or news magazine? Which was most comprehensive? On what criteria did you make your judgment?

- In order to arrive at the most valid conclusions regarding the news event that you studied, how would you use the various sources. Would you give more weight to one source than another in arriving at conclusions? Why did you weigh the sources the way you did? Would it be best to use all of the sources? Why or why not?

Critically Viewing Entertainment Programs

- What kinds of programs dominate the network schedules? Why do you think certain program content is more popular than some others?

- What are the Nielsen ratings? Why are they considered so important? What about the Arbitron ratings service? What else do the ratings services do? Write and find out. The addresses are:

Arbitron Ratings
4320 Ammendale Road
Beltsville, Maryland 20705

A.C. Nielsen Company
375 Patricia Avenue
Dunedin, Florida 33528

- What commercials are shown with which programs?
  - How many commercials are there in your favorite show?
  - What is the content of the commercials in your favorite programs?
  - How many are there and what is the nature of the commercials in the top rated programs?
  - How many commercials are there in the average program?
  - How many technical events (cuts, zooms, etc.) are there in the average commercial?
- What programs do you watch?
  - Record a week of your television viewing.
  - Was that an average week?
  - Record your television watching over a period of time.
  - Do you watch the most popular shows as indicated by the Nielsen Ratings? Why is your viewing pattern the same as many other Americans or why is it different?
  - Why do you watch television?
  - What do you generally do when you watch television? Is this behavior different than when you are in a movie theatre?
  - Observe what others do when they watch television. Record and report on what you have observed. What do you conclude from your observations?
- Watch other people when they are watching television in a variety of situations such as at restaurants, department store TV showrooms, or in a sports arena with a big screen. How do they watch it? Why do they watch it that way?
- Select a popular entertainment program. What personality traits do the main characters portray? Why do these characters attract viewers?
  - Why are the story lines popular? What audience needs appear to be satisfied?
  - What emotions do the commercials in the program appeal to? Why might the commercial be effective during this program rather than during another?
  - Why did an advertiser use a given commercial appealing to certain emotions during the program you are studying?

Critically Viewing Interview Shows

- Which are the top-rated interview shows? Why are they so rated?
- What kind of guests do hosts of interview shows like to interview?
- Would you call "60 minutes" or "20/20" interview, news, or entertainment shows? Why?
- If you were going to conduct an interview show in order to adequately inform the American people about an issue, what would the show's structure be? Whom would you interview? What kinds of questions would you ask to get at the facts?
- Watch an interview show and count the number of commercials and record their content. Why do you think certain commercials were shown during certain shows? How do the commercials affect the content? How do the commercial breaks affect the course of the interview?
- What kinds of people do Barbara Walters, Johnny Carson, Joan Rivers, David Letterman, Phil Donahue and Oprah Winfrey interview? Are they in the same category? How does each conduct an interview?
- NBC's "The Today Show," ABC's "Good Morning America," and CBS's "Morning Program" are daily morning programs on each of the major broadcast networks. How many guests does each program interview during a given morning? On the average, how long do the interviews last? What is the content of the interviews? What kinds of guests do each of the network's shows seem to favor? Why do you believe certain interview shows favor particular kinds of guests?
- Watch a popular national news interview show like "Face the Nation," "John McLaughlin: One on One," "Meet the Press," "Nightline," or other similar program. During the interview does the interviewer interrupt the guest? How long does the interviewer let the guest talk before going on to the next question? Is that enough time to adequately answer? Why do you think the interviewer does what he or she does?
- Do you have local news interview shows in your area? What kinds of guests are usually invited? Why? Who does the interviewing? Why that person?
- The Federal Communications Commission (FCC) used to require that the "Fairness Doctrine" and still requires that the "Equal Time Rule" be applied to television broadcasters. What is the FCC? What does it do? Why?
  - What is the "Fairness Doctrine"? Why was it instituted? How well did it work?
  - What is the "Equal Time Rule"? Why was it instituted? How well does it work?
  - How many members does the FCC have? How are they chosen?
  - What are some of the powers the FCC has?
  - How are the FCC powers enforced?
  - How effective has the FCC been in its various duties?

- How effective has the FCC been in providing for all points of view and an equal opportunity to express those views?

Critically Viewing Sports Programs

- What kinds of sports are popular on television? Why?
- Which sporting events draw the most viewers? Why?
- How many commercials are there during your favorite sports program? What products are advertised? Does this tell you anything about the audience the advertisers anticipate is watching that event?
- How many commercials are there in the top-rated sports programs? What products are advertised and how do the advertisers try to sell the products? How do the commercials affect how the sporting event is perceived? How do the commercials affect the playing of the game?
- For televised sports to be successful, is it important who wins the game?
- If one side is clearly superior to another side in a sports contest, how do the television networks try to get us to watch anyway? Are they effective in getting us to watch?
- If one side is way ahead of the other side half way through the contest, how do the commentators try to get us to stay tuned to the game and remain tuned in to what comes after the game?
- What do the sportscasters on the nightly news choose to emphasize in their reports? Why?

Critically Viewing Commercials

- What products are most advertised on television? Why do you think that is so?
- How do the advertisers attempt to sell their products? Watch and study a variety of commercials. What perceived needs do they appeal to? Why those perceived needs?
- If you were to write and film a commercial to sell something that people might want, what would you say in the commercial to convince them they need to buy the product and how would you convey it visually? Select any product. Remember, you are to <u>create</u> a need!
- Create a commercial that does not attempt to manipulate the intended audience. How would you write it and how would you visually portray it? Remember, you are to honestly portray your selected product.

Critically Viewing News on Cable Stations

- Is there a difference between how news events are portrayed over cable versus broadcast television? Is there a difference in the subject matter chosen?

- Are there commercials on the cable station you are watching? If there are, do they differ from those seen on broadcast television? Also, compare the number and frequency to broadcast television.
- How do cable networks handle news compared to broadcast television? Are there differences between various cable networks? If so, what are they? Is there any bias?
- Write a news script for your local cable station. Ask the station if you can participate in their news programming. Have the entire class participate!

Critically Viewing Entertainment Shows on Cable Stations

- What kinds of entertainment programs are there on cable television? Are they different from what is shown on network television?
- Are series previously shown on broadcast television now on cable? If so, does this tell you anything?
- Who owns your local cable station? Does such ownership tell you anything?
- Is there a difference in program quality between broadcast and cable television?
- Is there a difference in the number and content of commercials during entertainment shows on cable as compared to broadcast television?

Critically Viewing Interview Shows on Cable Stations

- Is there a difference between the quality of interview shows on cable as compared to broadcast television?
- Are commercials a factor on cable? If so, how? What is their content? How many are there? Do the commercials affect the interviews? Also compare the number and frequency to broadcast television.
- Do cable stations and cable networks aim at specialized audiences? If so, how does such targeting affect their programming and commercials?
- Do the commercials affect or shape the interviews more than on broadcast television?

Critically Viewing Sports on Cable Stations

- What sporting events are most frequently telecast on cable? Are there differences in what is broadcast by the major broadcast networks? If there is a difference, why is there?
- Are there commercials when sporting events are televised on cable? If so, what kinds of commercials are they? What are the differences between commercials on cable and broadcast television during sporting events?

- If you were going to televise a sporting event and you wanted to make sure the act of televising the event did not interfere with the event, what would you do to make sure that it did not happen?

Critically Viewing Commercials on Cable Stations

- Is there a difference between broadcast and cable television in the number of commercials shown during programming?
- How do the advertisers portray their products on cable? Is it different from broadcast television? What reasoning processes do they use? What do the advertisers appeal to?
- What does "Shopper's TV" mean for our society?
- With "Shopper's TV" will people have to go out anymore? If they do not, how will that change our society?
- "Shopper's TV" has removed the program content and has left only the commercials. What do you think about this movement?
- Is it apparent to you which audience advertisers on cable networks are aiming their commercials at? How clear is it? Who is the intended audience? How effective are the commercials? Is there a way to find out?

Critically Viewing Programs on a Video Cassette Recorder (VCR)

- What is available? How can you get programs? What is the cost? Are there any restrictions as to what you can get?
- Do people watch programs on a VCR, on broadcast, or on cable television differently? If there are differences, what are they? How will any differences affect our society?
- Have VCRs changed how most people watch television?
- Have VCRs changed how *you* watch television?
- What effect will VCRs have on ABC, CBS, NBC and the other broadcast networks? Will they affect cable programming?
- Write a script for a program to be played on a VCR. How would you film it? How would you change what you would do if you were going to include commercials? Would you produce your program any differently knowing it was going to be on a videocassette rather than on cable or broadcast television?

Critically Viewing Films in Movie Theatres

- Does the experience of going out to see a film affect how you watch a film? Does it affect your total experience? If yes, how?
- Compare viewing the same film in a movie theatre and viewing it at home on your television set. What are the differences? Do you behave differently when watching

at home as compared to viewing a film in a movie theatre? Does any difference in your behavior affect the viewing experience? How and why?

- Does the big screen at the movie theatre make a difference in viewing the film?
- Film on a movie screen has much higher definition than does the same film on a television screen. The image is sharper and more encompassing because of the larger screen in the movie theatre. How do these factors affect your interpretation and enjoyment of the film?
- How does the group experience of watching a film in a movie theatre shape the viewing experience? Have you ever been in a movie theatre where the mass psychology of group viewing has affected how you experienced and felt about the film?
- Many people are now watching films at home on their VCR. Will the fact that many people are watching films at home and are not going out to movie theatres have an effect on our society? What are the possible effects?
- Some film historians have argued that "Casablanca" (1942), a romantic World War II film, had a powerful effect on American attitudes toward the War. Other films that possibly have had an impact on American society are: "Sunrise at Campobello" (1960), an inspiring movie about Franklin D. Roosevelt nominating the first Roman Catholic for the Presidency of the United States; "The Graduate" (1967), a movie about values; and "The Green Berets" (1968), a film about the Vietnam War. If films do have an impact on the course of events, then what effect will the following recent films possibly have: "Rambo"? "Rocky IV"? "Platoon"? Name some more recent films that have had an effect on our society. Why have they been influential?
- See if you can get the Nazi propaganda film "Triumph of the Will." Compare the techniques it uses to other propaganda films. Compare "Triumph of the Will" to modern day political commercials. How are they the same and how are they different?
- What kinds of films do you believe will be powerful next year? Why?

PART IV

GUIDE TO VIDEO RESOURCES

There are a number of sources for video tapes which are suitable for classroom use. The video cassette recorder (VCR) has made the use and acquisition of video tapes increasingly possible. The principle of "fair use" allows educators wide latitudes for using video tapes for educational purposes. However, teachers must be aware of the copyright restrictions when using video tapes in the classroom. School media specialists and librarians are generally familiar with what is permitted. Within the copyright law, teachers should be able to meet the educational goals and objectives identified in this "Teacher's Guide" with a minimum of time and expense.

The sources below provide video tapes at a reasonable cost or allow free "off-air" recording privileges. The source, address, and telephone number are given along with a brief description of the available resources.

Aristotle Industries
205 Pennsylvania Ave., S.E.
Washington, D.C. 20003
(800) 243-4401

Aristotle Industries distributes video tapes entitled, "Best Political Commercials." Tapes have been completed for 1984 and 1986 and Aristotle plans subsequent tapes every two years.

Cable Satellite Public Affairs Network (C-Span)
444 North Capitol Street, N.W.
Suite 412, Education Office
Washington, D.C. 20001
(202) 737-3220

C-SPAN telecasts the proceedings of the United States Senate and the United States House of Representatives. The network also has call-in programs, covers selected committee hearings and some political speeches. C-SPAN also covers political conventions, caucuses, and meetings concerned with public policy. C-SPAN allows "full off-air taping" to diploma granting schools for classroom use and research.

Campaigns & Elections
1331 Pennsylvania Avenue, N.W.
Suite 1200 E
Washington, D.C. 20005
(800) 237-7842

Campaigns & Elections, a political campaigning journal, distributes "The Classics of Political Television Advertising." Former Presidential Candidate Eugene McCarthy is the narrator for this tape. Other video tapes related to political campaigning are scheduled for future release.

Close Up Foundation
Telecommunications Department
1235 Jefferson Davis Highway
Arlington, VA 22202
(800) 336-5479

The Close Up Foundation brings to Washington, D.C. over 20,000 students each year. The students spend a week studying the U. S. government. Close Up students participate in televised interviews with public officials. These videotaped interviews are available for purchase or may be copied for classroom use at the time of their telecast on C-SPAN.

Democratic National Committee
Harriman Communications Center
430 S. Capitol Street, S.E.
Washington, D.C. 20003
(202) 485-3400

The Harriman Communications Center produces video tapes for a number of federal and non-federal clients. The Center can direct you to the producers of political commercials for Democratic candidates.

Educational Audio Visual, Inc.
Pleasantville, New York 10570
(914) 769-6332

This company produces filmstrips and videotapes. One videotape they have pertains specifically to critical viewing concepts and skills. "Vietnam: A Case Study for Critical Thinking" is a videotape in which two opposing viewpoints on the Vietnam War are shown. The worksheets included focus on the techniques of persuasion such as music, emotional pictures, narration, selection of evidence, and pictoral sequence.

Purdue University Public Affairs Video Archives
Dr. Robert Browning, Director
310 First St., S.E.
West Lafayette, Indiana 47907
(313) 495-4178

The Archives contain the Cable Satellite Public Affairs Network (C-SPAN) collection. Past C-SPAN tapes can be ordered from the Archives.

Republican National Committee
Communications Director
310 First St., S. E.
Washington, D.C. 20003
(202) 863-8500

The Communications Director can direct you to the producers of political commercials for Republican candidates at the national, state, and local levels.

There are a number of other sources for video tapes and the list is continually growing. The major broadcast networks, ABC, CBS, NBC, and Fox are sources as are cable networks like CNN and HBO. There are also video tape distributors that have tapes on various subjects. Media specialists and librarians should have directories.

About the Authors

Kevin O'Reilly is a social studies teacher at Hamilton-Wenham Regional High School in Massachusetts. He was named by *Time* Magazine as the 1986 Outstanding Secondary Social Studies Teacher in the United States. Among his publications are the 4-volume *Critical Thinking in American History* and the videotape and program guide, "Vietnam: A Case Study for Critical Thinking."

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